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Mystical Scenes in the Novel “Eugene Onegin”: Reconstruction in Translations

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This article deals with the problems of original literary text unexhaustiveness on the material of the novel in verse “Eugene Onegin” by A.S. Pushkin. The novel belongs to the traditional centers of translation attraction. The object of study is the mystical scenes from chapter V in Russian original and English, Spanish and Portuguese translations.

Keywords: cultural capital, original unexhaustiveness, centre of translation attraction, Tatiana's dream, mystical scenes, translation reconstruction.

Introduction

The novel in verse “Eugene Onegin” by A.S. Pushkin undoubtedly belongs to the national heritage of Russian culture, which is a literaturecentric one. The fact that there are a lot of translations into different languages of the world as well as the presence of several translations of the novel in many target languages is an indication of a high index of polytextuality and polylinguality of this masterpiece of Russian literature. Extensive historiography of translations of the novel “Eugene Onegin” has synchronous and diachronic dimensions. Each translation of the novel has distinctive characteristics and features, which were assessed in a certain way by the readers and experts. The researchers note that “Eugene Onegin” is one of the perfect and most original works by A.S. Pushkin, and, by all means, one of the most difficult texts to be translated into any foreign language (Алексеев,

1964: 278). Translation difficulties result from, above all, linguistic and culturologic features of Pushkin's original text, which was rightly pointed out by Yu.M. Lotman (Лотман, 1995). Regular appearance of new translations of the novel corresponds to the stable tendency of intercultural interaction and bringing the peoples together and allows to make a contribution to the theory of literary (poetic) translation.

The uniqueness of the novel results from the history of its creation, structure, plot, composition, system of characters and artistic images, as well as a variety of topics raised in the text of the novel. The list of the topics is so long that it includes even issues of translation. Thus, chapter IV of the novel ends with LI stanza, where we find the following lines: “Но жалок тот, кто все предвидит, Чья не кружится голова, Кто все движенья все слова В их переводе ненавидит, Чье сердце опыт остудил И забываться запретил!”. Thus, the

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"encyclopedia of Russian life" (according to the well-known definition of V.G. Belinsky) provides an optimistic view of translation. Perhaps the genius of A.S. Pushkin foresaw a further long life of the novel not only in the original in the Russian language, but also in the forms of other languages and other cultural and temporal dimensions. In 1855, A.V. Druzhinin (a writer, critic, literary historian and translator) wrote about the last poem by A.S. Pushkin "The Bronze Horseman": "If 'The Bronze Horseman' is so close to the heart of every Russian, if the course of the whole poem is so connected with the history and the poem of St. Petersburg – then the poem in general is not a property of Russia only, it will be appreciated, understood and recognized as a great poem, wherever there are people capable to understand the grace ... 'The Bronze Horseman' is publicly available, a work belonging to European culture" (Дружинин, 1987: 52). Ability of the translations of "The Bronze Horseman" to be adequately perceived by native speakers of other languages and bearers of other cultures, as noted by A. Druzhinin, as well as recognition of the poem as an European cultural phenomenon, of course, can be extended to other works by A.S. Pushkin, among which a special place belongs to the novel in verse "Eugene Onegin". The researcher of Pushkin's heritage and translations of works by A.S. Pushkin to the languages of peoples of Yugoslavia, M. Zhivanchovich writes in the article on the centennial of the appearance of the first translation of "Eugene Onegin" to the Serbian-Croatian language: "Full of life, fantastic, this novel in verse survived its era. It will never grow old, it will remain always young, fresh and up-to-date" (Живанчевич, 1958: 373).

"Eugene Onegin" as the Centre of Translation Attraction

For more than half a century works by Alexander Pushkin have been held a key position

in Russian culture and have had a significant and permanent impact on it. Pushkin's heritage is still alive in the numerous translations into different languages. The works by the great Russian poet became known beyond the borders of Russia during his lifetime: the first mention of Pushkin in the foreign press refers to 1821.

The translators' addressing themselves to the outstanding literary text of Pushkin's novel resulted in the production of foreign-language translations of various quality. K.I. Chukovsky wrote about the least successful translations in his famous article "Onegin Abroad" that the translators turned Pushkin's novel in verse "into a cheap set of smooth, empty, hackneyed phrases" (Чуковский, 2001). The text of "Eugene Onegin" was interpreted differently by translators during a long history of translations of the novel. Unfortunately, the translation quality was often very low, which negatively affected the perception of the novel by foreign language readers, and the skill of the poet was not appreciated in target cultures.

It's difficult enough to indicate the actual number of the existing translations of the novel. A.S. Pushkin had been writing on "Eugene Onegin" for seven years (1823 – 1830) and the last author's version of the novel was published in the year of his death 1837. Later the novel was reprinted several times. The following examples illustrate the fact that the novel belongs to the centers of translation attraction.

A striking example of unexhaustiveness of the novel is the story of translations of "Eugene Onegin" into French. An undoubted feature of the French translations of "Eugene Onegin" is the fact that the first translations of the novel into French were made by the Russian translators. An important place among the French translations of the novel belongs to the translation by I.S. Turgenev and L. Viardot in 1863, which became a major step in the assimilation of works by the Russian

poet into French culture (Измайлов, 1974). The text of "Eugene Onegin" was translated into French (both wholly or in part), by such masters of artistic expression as Eugene de Porro, Gaston Perot, Colin Morris, Louis Aragon, Jean-Louis Backes and Roger Legras. Prose translations by Gaston Perot and Maurice Colin, as well as more recent poetic translations made in 1996 by Jean-Louis Backes and Roger Legras were highly appreciated by outstanding theoretician and practitioner of poetic translation, E.G. Etkind (Эткинд, 1999). There is a translation of the novel, made in his student years, by the future President of France Jacques Chirac (translation hasn't been published).

History of translation of the novel "Eugene Onegin" into English has had more than 120 years: the first translation was published in 1881, the last one known to us, in 2009. At the moment there are about forty English translations of the novel. These translations are of different popularity, artistic form (poetic or prose), completeness of the original text. Thus, the best-known translations are traditionally considered those by Colonel H. Spalding, made in 1881 (the first full-text English translation), by V. Nabokov made in 1964 and 1975 (accompanied by extensive translator's commentary), by W. Arndt, 1963 and the author's version of the translation made in 1992 (the translation marked with Bollinger prize). The translations by R. Clarke and Ch. Cahill are prose English version of the famous novel in verse. In the corpus of translations there are translations, having a very small circulation (Ch. Cahill), existing only in typewritten versions (B. Simmons, M. Stone), or available only in the Internet resources (E. Bonver, A. Corre, A. Kleine, D. Litoshick). There are known translations of individual chapters or excerpts from Pushkin's text (Ch. Cahill, D. Litoshick, Ch. Turner). Some translators repeatedly turned to Pushkin's text: W. Arndt (1963 and 1992), V. Nabokov (1962

and 1975), B. Deutsch (1936, 1943 and 1964), Ch. Johnston (1977, 2003), S.N. Kozlov (1994, 1998), W. Liberson (1975, 1987). Two translations were made on the basis of translation of predecessors, Ch. Cahill (based on the translation by V. Nabokov), A. Briggs (based on the translation by O. Elton). There are translations into English made by Russian translators and published in Russia (S.A. Makourenkova, S.N. Kozlov) (Lee).

While in some countries the first translations of "Eugene Onegin" began to appear as early as in the XIX century, readers around the world have got the opportunity to become acquainted with the outstanding work of Russian culture and literature relatively recently. Thus, "Eugene Onegin" in the Mongolian language was first published in 1956 (translator Ch. Chimid). Several Chinese translations of the novel appeared only in the XX century (the first translation was published in 1944) and their appearance was directly dependent on the political situation in China and interest to the Russian language. Currently, there are several translations of "Eugene Onegin" in Japanese. The most famous ones are the following Japanese translations: Kentaro Ikeda (1962), Yoshihiko Kaneko (1972, reprint 1994), Shoichi Kimura (1972, reprinted in 1998 and 2002), Kimura Katsu (1975, reprint 1991), Ozawa Masao (1996). Most Japanese translations are made in the prose form and present the form of the work without following a poetic rhythm that corresponds to Japanese tradition in translation going back to *kanbun kundoku*. Only two Japanese translations (Kimura Katsu and Ozawa Masao) have a poetic form.

Two translations of "Eugene Onegin" in Hebrew were published in Jerusalem (translators A. Levenson, and A. Shlyonsky). "Eugene Onegin" translated by A. Shlyonsky and annotated translation was first published in 1937 and has since been reprinted many times in Israel. Experts in Pushkin's heritage consider translations into

Hebrew by A. Shlyonsky classical, because the interpreter managed to accurately preserve Pushkin's rhyme in Hebrew.

The best German translation presently is the translation by R.-D. Keil, published in 1980 and marked in 1983 by German Academy of Language and Poetry award. This translation is the twelfth full text translation of Pushkin's text into German. The Polish translation of "Eugene Onegin", published in Warsaw in the early 50's (authors of the translation – Yu. Tuwim and A. Vazhik) were highly praised by critics and readers.

The above brief and far from being complete historiography of the translation of the novel into a number of European and Oriental languages strongly suggests that novel "Eugene Onegin" belongs to the center of attraction in translation. The existence of a significant number of translations of the novel to related, far-related and unrelated languages provides an opportunity for not only the comparative literary and linguistic studies, but in fact, translation studies as well. The subject of the research can be translation strategy, transformations, and methods to facilitate the creation of an adequate translated text that is isomorphic and symmetric to the poetic original. The translations of various passages of the original text can become research material for translation studies. The scenes of the novel, marked by bright cultural information and employing images with symbolic meaning, are of great interest for comparative studies.

Mystical Scenes in "Eugene Onegin":

Translation Losses and Gains

In the fifth chapter of the novel in verse by A.S. Pushkin there is one of the most mysterious and mystical parts – dream of Tatiana, which has frequently been the object of study by experts in literature, linguistics, semiotics, and culture. Along with the letters (Tatiana's

letter and Onegin's letter) dreams (Eugene's dream and Tatiana's dream) play an important compositional role (method of the "mirror") and provide the structural symmetry of the novel (Матюшенко, Панков, 2006). V.M. Markovich writes: "Tatiana's dream was placed almost in the "geometrical center" of "Onegin" and is a kind of "an axis of symmetry" in the structure of the novel" (Маркович, 1980:25). Dreams of the novel are described and interpreted in the context of studies of aesthetic meaning and connotations of Pushkin's poetic text (Печерская, 1995; Тархова, 1982; Эмерсон, 1995). On the other hand the dream is a complex systemic character, being formed from many sensory images that are isomorphic to the structure of meaning. Tatiana's dream is a semiotic code that requires context-key (Резчикова, 2001). Dream is extremely essential to understand the type of Tatyana Larina. Yu.M. Lotman thought that Tatiana's dream in Pushkin's text has double meaning. Being a very important part for providing psychological characteristic of the novel's heroine, Tatyana's dream also serves a compositional role and links the content of the preceding chapters to the following dramatic events of the sixth chapter. The dream, primarily, is motivated psychologically, because it is defined by intense Tatiana's feelings about unexpected Onegin's behavior during their talk in the garden, as well as the specific atmosphere peculiar to the twelve days of Christmas. Another important function of Tatiana's dream is manifestation of the close links between the novel's heroine with people's life, Russian folklore, "Татьяна (русская душою...)" (Лотман, 1995: 650-651). The dream was preceded by landscape sketches that describe the nature during twelve days of Christmas and fortune telling by girls. Tatiana was going to tell fortunes, like Svetlana, a heroine of ballad by V. Zhukovsky (Svetlana is mentioned in the epigraph to Chapter V), but

Pushkin's heroine got frightened, she went to bed and had "a wonderful dream".

Tatiana's dream was preceded with semantic situation of Christmas fortune telling (stanza IX). II stanza of the fifth chapter of the novel contains a famous description of the nature in winter: "Зима!..Крестьянин, торжествуя,..." which is often presented in anthologies of poetry as an individual poem. In the poetic text of the first ten stanzas of the novel there are widely used regularly recurring lexemes that convey the required characteristics of the winter season in Russia: "зима", "зимний", "снег", "побелевший", "бело", "иней", "морозный". The description of winter nature is closely intertwined with the description of Christmas fortune telling. It is the Christmas fortune telling mysticism that prepares a reader to perceive the mystical events and images presented in Tatiana's dream. The picture of fortune telling is created by multiple use of the following lexical units: "крещенские вечера", "гадать", "карточные гадания", "предсказания луны", "приметы", "святки", "воск потопленный", "колечко", "зеркало", "луна", "ворожить", "баня".

The situation of fortune telling is a ritual action that addresses the desire to know the future. In Russia, the period between Christmas and Epiphany presents a certain period between the past and the present, old and new, it is the period of timelessness "stagnation" when there is an opportunity for the alive and the dead, humans and non-humans to meet. Pagan Yule (a legacy of the ancient Slavonic culture) were characterized by belief in the presence of spirits during this period among the living and left a definite imprint on people's behavior even later in Christian times. The subject of the situation of fortune telling is predominantly female. The women can be of different ages, as indicated in the seventh stanza: "гадает ветреная младость...гадает старость сквозь очки...". In the analyzed stanzas the

subjects of the fortune telling situation are maids and the heroine of the novel Tatiana herself. In the original, the time of fortune telling is clearly stated, both the season – "зима", "зимний" (5 occurrences) and time of the day – "вечер" (2), "ночь" (2). The place of fortune telling – "в доме", "в бане". There are mentioned the objects, traditionally used for fortune telling: "воск потопленный", "блюдец", "колечко" (2), "зеркало" (3). "Луна" (3) and "месяц" (1) are mandatory attributes of the darkness and means to create a mystical atmosphere. To nominate the performed ritual actions in the analyzed original passage of the text the verbs "гадать" – "to predict the future or want to know the future, to talk about the past" and "ворожить" – "to predict the future, to use magic, to whisper" are used.

Stanzas XI – XV contain scenes of Tatiana's traipsing around in her dream a snow-covered clearing and the woods, the heroine meeting a bear and finding in the backwoods a "wretched" hut. The next six stanzas (XVI – XXI), which are the continuation of the heroine's dream, a feast of mystical monsters and Eugene Onegin (the owner) in the forest hut, murder of Lensky by Onegin (premonition of subsequent murder of Lensky in a duel over two days) and Tatiana's awakening.

The texts of four English translations of the novel were used for a comparative analysis: H. Spalding 1881 (the first full-text translation) (Spalding, 1881), V. Nabokov 1975 (with extensive commentary of the translation) (Pushkin I, 1990), Ch. Cahill 1999 (prose and fragmentary translation made on the basis of Nabokov's translation) (Cahill, 1999) and A. Kleine, 2009 (poetic translation, published in the Internet) (Eugene Onegin, 2009); Spanish translation by I. Chernova (<http://www.todoebook.net/ebooks>); Portuguese translation by D.M. de Castro Alves published in 2008 (Eugene Onegin, 2008). The aim of this comparative analysis is

not to assess the quality of compared translations of I – XXI stanzas of the fifth chapter of the novel, but to establish the degree of accuracy of detail reproduction in described by A.S. Pushkin mystical scenes.

In all four English translations for the key lexical unit “зима” a regular and natural equivalent “winter” was found. The dominant color of Russian winter “белый” was translated using family words “white”, “whitened”, “whiteness”. H. Spalding also uses a unit of French origin “blanched”. The translators unanimously use units “frost”, “frosty”, “frozen” which are equivalent to the units of the original “морозный”, “заморозить”. Unit “иней” in the translation corresponds to the unit “rime”. Traditional Russian winter vehicle “сани” and a means of entertainment “салазки” correspond in the translations to units “sleighs” and “sled / sledge”. Time of the day “вечер” and “ночь” are presented in the translation respectively by “evening”, and “night”. “Луна” and “месяц” have regular equivalent “moon” (besides, H. Spalding presented the unit “moon's crescent”). The unit “зеркало” has a regular cross-language synonym “mirror”, and only in V. Nabokov's translation in X stanza along with the unit “mirror” the unit “looking glass” can be found. For a likely place for telling fortune “баня” all the translators (except for H. Spalding – “bathroom”) used the word “bathhouse”, which correctly reflects the idea of Russian bath as a standalone building, where Russian girls and women secretly gathered to tell fortune. A mandatory subject of fortune telling “кольцо” was translated by everybody as “ring”. V. Nabokov uses this noun in combination with adjective “little”, that more accurately conveys the meaning of the Russian original (“И вынулось колечко ей”).

The semantics of the verb “гадать” in all the studied translations regularly was reproduced through the English verb “to tell the fortune” and

“to foretell”, as well as a verbal unit of “divine” (V. Nabokov) and figurative phrase “to peer into the future” (H. Spalding). In Pushkin's text two verbs nominating act of fortune telling – “гадать” and “ворожить” are used, their semantic capacity differs due to the presence of the seme “magic words said in a whisper” in the meaning of the verb “ворожить”. Semantic differences of these verbs are missing in A. Kleine's translation only the verb “to tell the fortune” was used in the English text. V. Nabokov and Ch. Cahill used the verb of French origin “conjure” – to cast spell to convey the meaning of the verb “ворожить” – which conveys the meaning “to whisper, cast spells” inherent in the Russian verb “ворожить”. Unanimity showed by V. Nabokov and Ch. Cahill in the choice of the unit “conjure” can be explained by the fact that Ch. Cahill's translation is based on the translation by V. Nabokov. H. Spalding uses unit “sorcery”, which conveys a sense of magic, but has no seme “magic words uttered in a whisper”.

A popular method of fortune telling using molten wax, which is poured into the water – “потопленный воск” was more accurately translated by V. Nabokov (“submerged wax”) and Ch. Cahill (“drowned wax”). A. Kleine and H. Spalding in their translations convey the idea of using molten wax (“molten wax”, “melted wax”) when fortune telling. The idea that the molten wax is poured into water and its form is considered in these two translations was not conveyed. In his famous comments V. Nabokov points out that in Pushkin's text, unit “потопленный” combines two meanings: “растопить” (“сделать мягким”) and “топить” (“погружать в воду”). None of the authors of the analyzed translations managed to actualize these both meanings in one word of the poetic text, which A.S. Pushkin managed to do in the original text (Pushkin II, 1990: 496).

There are some discrepancies in the translations when conveying some traditional

concepts of Russian culture. "Святки" (Twelve days after the Nativity of Christ) became Christmas ("Рождество") in translations by Ch. Cahill and A. Kleine, in H. Spalding's translation it became "The Twelfth Night", a holiday better known and popular in Catholicism. The Twelfth night is followed by the "Day of Destiny", which determines the meaning and the sequence of events in the new year. The Twelfth Night concludes the Christmas holidays and is the eve of Epiphany. V. Nabokov had chosen "Yuletide" as a translation equivalent unit, denoting the pagan festival of Yule (solstice) celebrated by Germans, which was calculated by the lunar calendar and in Christian times coincided with Christmas. Some modern dictionaries give the unit "Святки" as a Russian version of the English word "Yuletide". The choice of translation equivalent by V. Nabokov can be considered the most successful, since both units within the meaning of "Yule" and "Yuletide" combines pagan and Christian religious connotations, and the idea of popular winter festival and accompanying mystique. Besides, "Святки" and "Yule" are certain time interval, which also allows you to see these units as felicitous translation equivalents. "Крещенский вечер" has the following variants in the translated texts – «The Twelfth Night» (Ch. Cahill and H. Spalding), «Epiphany» (A. Kline) and «Twelfth tide eve» (V. Nabokov). Units "Богоявление" and «Epiphany» reflect Catholic tradition and are linked to evangelical events after Christmas (Adoration of the Magi). In Orthodoxy the unit «Baptism» refers to the Christian feast in honor of the baptism of Jesus in the River Jordan by John the Baptist. Thus, between the Russian unit, "крещенский вечер" and English translation matches there is a semantic and cultural asymmetry.

In terms of linguistic features "phantasmagoric" pictures of fortune telling and dream represent semantic and stylistic unity,

formed by a special semantic plan, grammar division, strophic rhythm, increased stress (Шапир, 1999/2000). Tatiana's dream logically and emotionally is connected not only with the previous text of the chapter, but with subsequent text as well, as the system of artistic images represented in the dream parodies the guests at Tatiana's name-day party in the Larins house.

Stanzas XI – XV describe Tatiana's traipsing around a snow-covered meadow, overcoming the torrent, meeting a bear who helps the heroine to overcome the difficult path in the dense forest. Yu.M. Lotman writes that this scene contains a number of important symbols, at the same time having both folk and romantic grounds: crossing the river (the dual symbol of marriage and death), a bear (a dual symbol of a future marriage or power of the forest, hostile to people) (Лотман, 1995: 654-655). In English translations, Pushkin's symbols are preserved through the use of lexical units "stream" / "torrent" and "bear".

Tatiana's Dream: Creatures and Monsters in Translation

The content of the XVI and XVII stanzas is defined by combination of wedding images with the idea of the seamy, turned out hellish world in which there is Tatiana in her dream. First, this wedding is at the same time the funeral: "За дверью крик и звон стакана, / Как на больших похоронах" (5, XVI, 3-4). Secondly, it is a devilish wedding, and so the whole ceremony takes place "inside out" ... In the dream everything happens the other way round: the bride comes into the house, she finds guests sitting on the benches along the walls, but they are not "гости милосердые", but forestry evil. This house is not an ordinary house it is a "forest" house that is "anti-house" opposite to the usual house. The master of the house is the object of love of the heroine. Description of evil spirits ("шайки домовых") is subject to popular in the culture and the iconography of the Middle

Ages and Romantic literature, portrayal of evil spirits as the connection of unconnectible parts and items (Лотман, 1995:655). An important part of the festive Yule cycle is a visit of the house by mummers in disguise, which is noisy and fun. The fact that everything in Tatiana's dream is upside down is proved by heroine's arrival at the house of mummers while in reality mummers are supposed to arrive at the heroine's house, as well as by atmosphere of fear and terror, which substituted in the dream atmosphere of fun characteristic for Christmastime.

The characters of Witches' Sabbath are unreal: "чудовища", "один в рогах с собачьей головой", "другой с петушьей головой", "ведьма с козьей головой", "остов", "карла с хвостиком", "полужуравль", "полукот" and dynamic: "пак" is riding the spider, "череп" in the red cap is turning round, "мельница" is dancing and waving its wings. Later the mystical company receives a generic name "шайка домовых" (XVIII) and "адские привидения" (XIX).

The situation of the Sabbath in the translations are not always represented by symmetrical lexical units. "Чудовища" are translated using unit "monsters" or the adjective "monstrous" in combination with nouns. "Один в рогах с собачьей мордой" – "one with horns and a dog's face". In H. Spalding's translation the adjective "canine" can be found. "Другой с петушьей головой" – "another with a cock's head". Ch. Cahill uses a noun "rooster". "Ведьма с козьей бородой" in Ch. Cahill's and V. Nabokov's translations is "a witch with goat's beard". H. Spalding gives an indication of the age of the witch, and uses the adjective "hirsute" – "an old witch with hirsute beard". A. Kleine also gives an additional characterization of the witch, which is absent in the original (which has no explicit expression) – "a frightful witch with a goatee". In all four translations the word "остов" is translated

as "skeleton". "Карла с хвостиком" is translated with minor semantic and structural variations of: "a short-tailed dwarf"» (Ch. Cahill), "a dwarf with a small tail" (V. Nabokov), "a dwarf with tail" (H. Spalding), "a dwarf who sports a tail" (A. Kleine). "Полужуравль" in three translations is "half (a) crane". A. Kleine used English word for alike bird – "half a heron". "Полукот" in all four translations has the same variant "half (a) cat". "Паук" in all of the studied translations is also reproduced by the same lexical unit – "spider"; "череп" by the unit "skull", "мельница" by the unit "windmill / mill". "Пак" in English texts is represented by units "crab" (V. Nabokov, Ch. Cahill, H. Spalding) and "crayfish" (A. Kleine). English unit "crayfish" is the most appropriate to match semantic characteristics of Russian lexical unit.

The combination of "red hat" in three translations preserves the red color ("red") and only in H. Spalding's translation the cap is scarlet. Head-dress ("колпак") in some translations (Ch. Cahill and H. Spalding) becomes an undefined head-dress "cap", which doesn't have a peaked shape and a night cap (A. Kleine). In Nabokov's translation there is a lexical unit "calpack" (probably transliterated from the original Turkic), which is the most symmetrical to the Russian "колпак" and formally (sound-letter image) and semantically. Both lexical units are of Turkic origin and similar semantics – "pointed hat". "Гусиная шея" in all of the analyzed translation remains "goose's neck / goose-neck".

"Шайка домовых" in Nabokov's, and Ch. Cahill's translations are "the gang of goblins". The semantics of the unit "goblin" is close to the semantics of the Russian word "домовой", and the combination chosen by Nabokov "the gang of goblins" most accurately conveys the denotative and connotative meaning of the combination of the original. A. Kleine does not find any match and H. Spalding uses a variant of "the strites".

The combination "адские приведения" has the following translations: "hellish phantoms" (H. Spalding), "infernal specters" (V. Nabokov), "hellish specters" (Ch. Cahill), "hellish crew" (A. Kleine). In A. Kleine's translation the meaning "phantom creatures" was not preserved and replaced by the meaning of "team".

Comparative analysis of the original text and Spanish translation by I. Chernova allowed us to determine that Spanish translation of the original nominative units, depicting the monsters from Tatiana's dream, almost completely conveys Pushkin's bestiary and their distinguishing characteristics: "monstrous": "uno, con cuernos y hocico de perro"; "otro, con cabeza de gallo"; "una bruja con barba de chivo"; "un arrogante y afectado esqueleto"; "un enano con cola"; "un animal medio grato, medio grulla"; "un cangrejo montado sobre una araña"; "una calavera en el cuello de un ganso"; "el molino que baila la prisiadka y agita sus aspas con tremendo crujido"; "la banda de espectros"; "infernales espectros".

In Portuguese translation by D.M. de Castro Alves the following description of feasting monsters are given: "monstrous"; "tem chifre um, fuca de cao"; "crista de galo outros"; "barba caprina uma bruxa tem"; "com cauda a vista eis um anao"; "esqueleto"; "meio grou"; "meio gato"; "crustaceo aranha ve montar"; "cranio em pescoso nu dum ganso"; "moinho a ventro que dancando as vehas fas tremer, guinchando": "entao os monstrous recuram".

These mystical creatures from Tatiana's dream represent the universal character of national demonology. The list of subjects represented both direct nomination of mythological creatures animated and inanimated, having regular negative and mystic characteristics "witch", "dwarf", "skeleton", "skull") and symbolic zoonyms ("spider", "dog", "cat", "crane", "goat"). Symbols-zoonyms have ambivalent meanings, which also have predominantly negative connotations,

thus, "the goat" symbolizes lust and stench, filth, the devil, accompanies witches. "Dog" is a definite guide to the world of the dead. "Spider" symbolizes cunning, malice. Soul of a sleeping human in the image of a spider can leave the body. Symbolic ambivalence characterizes the "mill". This is enantiosemy symbol of the center of vital activity and unclean area. The Slavs believed that the miller could turn into hell. Thus, both in Russian original and in English, Spanish and Portuguese translations of the scenes of chapter V of the novel creates a special semantic space, infused with the mystical and negative mood.

In his famous commentary on the novel Yu.M. Lotman draws an analogy between the creatures engaged in the feast and the creatures described by N.V. Gogol in the mystical work "Vyi", based on the Ukrainian demonology. Yu.M. Lotman also notes the similarity of Pushkin's "шайка домовых" with images of Russian popular prints "Demons tempt St. Antony" and the famous painting by Hieronymus Bosch "Temptation of St. Anthony" on the same topic. Yu.M. Lotman thought that the image of evil in Pushkin's text has a western European origin and is not supported by Russian iconography and traditional folklore Russian text. H. Bosch creates on canvas a special fantasy world of images, full of mystery and misery and inhabited by demons and monsters. The Dutch painter uses the conventional symbolism of the medieval bestiary. The researchers of H. Bosch's heritage noted that the greatest interest in the artist's work was shown in Spain and Portugal, as the scenes of Bosch's paintings were close and interesting to Spanish and Portuguese audiences full of religious sentiments (Марейниссен, 1998). Probably, these circumstances motivated the appearance in the fine art of Spain in the late XVIII century, a series of etchings on mystical subjects, "Caprichos" by Goya. The great Spanish painter uses such techniques such as fantasy, allegory and anthropomorphism. The most

famous image of the series is the 43 page "The sleep of reason produces monsters" (Spanish – "El sueño de la razón produce monstruos"). The name of the etching is a Spanish proverb. The artist accompanied the image with a comment: "When reason sleeps, fantasy in dreams generates monsters, but in combination with reason imagination becomes the mother of art and all its wonderful creations". Imagination and reason produce works of art. Monsters are produced by sleep of reason. In 1977, there appeared a series of "Caprichos" by another prominent Spanish artist – Salvador Dali, whose favorite painters were H. Bosch and F. Goya. In the extensive literature on the life and work of Salvador Dali he is called a "mysterious", "mystical", "fantastic" artist. His paintings like dreams need some interpretation. One of the famous paintings by S. Dali is known as "Dream caused by the flight of a bee around a pomegranate one second before awakening". Thus, in works of art traditional associative array can be traced: mysticism – a dream – a monster.

Conclusion

A. Pushkin's novel "Eugene Onegin" is a part of the world cultural heritage and is one of the traditional centers of nominative attraction in the interlingual literary translation. In the context of the problems of allocation of poetic translation unit, any language unit of the novel from a single sound to whole poetic text can be attributed to this compulsory category of translation studies. Comparative analysis of the original and the translated texts allows to determine the original fragments, which are of the greatest difficulty for a translator. Extensive historiography of translations of "Eugene Onegin" related and

unrelated languages suggests that, despite the difficulties of translation of the text of the novel, one can distinguish the culminating parts of Pushkin's text, revealing considerable difficulties as to decode the information contained in them by readers of the original and to transcode this information means of other languages and cultures. One of these parts of the novel in verse is chapter V which provides a description of Christmas-Tide fortune telling and Tatiana's dream. The text of the V Chapter is a heterogeneous semantic space filled with culturological information, symbols and mystical images. Analysis of English, Spanish and Portuguese translations of Chapter V of Pushkin's original gives the ground to make a conclusion about relatively high cultural and semantic symmetry of translations into foreign languages. Formal and content complex of Pushkin's text has the properties of untranslatability and transferability with the dominance of the latter. Information (aesthetic) loading of the poetic text, the implicit information, multiple symbols, a complex system of images and cultural realities generate an unexhaustiveness of the original that provides the appearance of a variety of translation variants and interpretations. The authors of the studied translations almost do not produce lacunas and use a variety of translation strategies to reconstitute original artistic distinctiveness: generalization, specialization, semantic development, forenization and domestication. Choosing effective strategies assists the accuracy of translation of the details of mystical scenes described by A.S. Pushkin's and provides their translatability. The fundamental translatability of the famous Pushkin's text makes the novel the world's cultural heritage.

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Мистические сцены в романе «Евгений Онегин»: реконструкция в переводах

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В данной статье рассматриваются вопросы неисчерпаемости оригинала художественного текста на материале романа в стихах А.С. Пушкина «Евгений Онегин». Роман относится к традиционным центрам переводческой аттракции. Объектом исследования являются мистические сцены V главы, представленные в русском оригинале и в английских, испанских и португальских переводах.

Ключевые слова: культурное достояние, неисчерпаемость оригинала, центр переводческой аттракции, сон Татьяны, мистические сцены, переводческая реконструкция.
